

THE

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XV. *A Philosophical and Practical Treatise on Horses*, and on the moral Duties of Man towards the Brute Creation. By JOHN LAWRENCE *. Vol. II. 8vo. With an Index. pp. 600. 8s. Longman.

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EXTRACT.

ON BULL-BAITING AND COCK-FIGHTING.

“THE origin of the infamous practice of baiting bulls, which had afterwards the sanction of an ignorant and barbarous legislature, is said to have been as follows: by the custom of the manor of Tutbury, in Staffordshire, a bull was given by the prior to the minstrels. After undergoing the torture of having his horns cut, his ears and tail cropped to the very stumps, and his nostrils filled with pepper, his body was besmeared with soap, and he was turned out in that pitiable state, in order to be hunted. This was called bull-running; and if

* See an account of the fit vol. of this work in the Monthly Epitome, 1797, p. 26.

the bull was taken, or held long enough to pull off some of his hair, he was then tied to the stake, and baited. In this unfeeling manner, was the most innocuous and useful of the animal creation treated by savage man; by priests and legislators, in too many periods, notwithstanding their high pretensions, equally unenlightened in essentials, with the lowest of mankind! The voluntary combats of animals form a case widely different. Nature herself has sown the seeds of contention in the constitutions of men and beasts; and to witness the equal combats of either, is at least an act of legitimate curiosity, if it be no proof of the softer feelings of the soul. Cock-fighting is said to be very ancient, and of Greek, or even Indian origin; and there are, it seems, at this day, in India, game-cocks of a large size, which equal in desperate valour those of our own country. The following anecdote of an English game-cock, so well portrays the nature of that bold and martial species of animal, that I think it worthy of being recorded. In the justly celebrated and decisive naval engagement of Lord Howe's fleet with that of France, on the first of June 1794; a game-cock on board one of our ships, chanced to have his house beat to pieces by a shot, or some falling rigging, which accident set him at liberty; the feathered hero now perched on the stump of the main-mast, which had been carried away, continued crowing and clapping his wings during the remainder of the engagement, enjoying, to all appearance, the thundering horrors of the scene." *Philosophy of Sports*, p. 10.

OF THE ARABIAN HORSES.

"THE following is the best account of the Arabian horses which I have been able to obtain, either from reading or inquiry. They have in that country three distinct breeds, or rather two varieties from the original genus; from analogy of qualification, the three classes may be properly enough compared with our racers, hunters, and common-bred horses. The distinctive appellations of the Arab horses are, Kehilani or Cocklani, Kehidifehi or Guidefki, and Atticki. The first, or Cocklani, are the original genus, bred in the middle or mountainous country; where it is said a

few are yet to be found in the wild or natural state. The Arabs pretend to have pedigrees of this illustrious race, upwards of two thousand years old; but whether their private records accord with truth exactly or not, is of little moment, since the antiquity and character of the mountain Arabian horse has the fullest sanction of both ancient history and modern experience. The Atticki, or inferior breed, may probably have been the original produce of the low country, and the middle variety may have resulted from a mixture of mountain and low country stock. The Arabians are seldom willing to part with their best mares at any price; and the value of a true bred one, whether horse or mare, is said to amount to several hundred pounds in the country.

"The Arabian horses are fed with dates, milk, and corn; it is not to be supposed, that in such a country they have the ample allowance of corn usual in this; nevertheless it is confidently asserted, that the superior breed of them will travel eighty or a hundred miles in a day, for several successive days, over the sand and stones of that sultry climate. Sir John Chardin says, that the Arabian method of trying a maiden horse, is to ride him ninety miles without stopping, and at the end of that moderate stage to plunge him up to the chest in water; if he would immediately eat his corn, that proof of the vigour of his appetite also proved the genuineness of his blood. But Sir John understood precious stones better than horses, and might, like other travellers, easily listen to any wonderful story concerning them. Dr. Blumenbach, who has within these few years written a celebrated treatise on the native varieties of the human species, says, 'that all animals destitute of the dark pigment of the eye, are a mere altered breed.' How far that observation is entitled to dependence, I have never had the opportunity to consider or examine; but the purchase of a particular breed of animals would surely be least liable to deception in the original country where they were bred. The external characteristic of original genus, is uniformity, or universal symmetry; and the true-bred Arab is distinguished by his silken hair and soft flexible skin, deer-like hoofs and pasterns, small muzzle, full eye, small well-turned head, join-

ed to the neck with a curve, capacious shoulders, extensive angle of the hock, length and extent of thigh, large sinews, and flat bones. I have often observed that convulsive snatching up, and turning out the feet, in the gait of horses said to be Arabians, and have ever looked upon it as the indication of a spurious breed; the best Arabs, which I have seen, having been good goers, many of them true daisy-cutters. The pawing method of going cannot always be the consequence of menage, since I have remarked it to descend from a reputed Arabian, through several generations.

"To assist the reader in forming adequate ideas of the phenomenon of blood in horses, I will arrange before him certain data, which rest upon the ground of constant and invariable experience; namely, fine and delicate horses, the natives of warm climes, excel in swiftness; the most perfect of these were originally found in Arabia, but they are improvable in their descendants by a more fruitful country, the Arabians tried in England, have never proved themselves, in any respect, equal upon the course to the English racers, the descendants of their blood. Although the general characteristic of thorough blood is speed, yet the true test is not speed, but continuance; since many common or half-bred horses have been known to possess racing speed, but no instance has ever occurred of its continuance in those beyond perhaps half a mile; the powers of continuance increase in proportion to the quantity of blood; thus three-part bred horses will persevere longer than half-bred, and those got by bred horses out of three-part bred mares, will sometimes equal the real racers. Although amongst horses equally well bred, superior external conformation will generally prevail in the race, yet racing can in no sort be said absolutely to depend on good shape; it depends entirely on blood: for example, take the worst shaped true-bred horse you can find, and the best shaped common horse; let the latter have a fine coat, loose thrapple, high and declined shoulder, length, speed, in fine, all the admired points of the racer (and such common horses are occasionally to be found); let them run four miles, and the bred horse, although out-footed at first, shall always win the race. This principle is

so universal, that perhaps it would be altogether impracticable to find a thorough-bred horse in England, sufficiently bad to be beat four miles by the speediest and best common-bred hack. All bred horses cannot race, many of the highest blood having neither the gift of speed nor continuance; many are defective in the material points of conformation, as it happens in common horses.

"I have heard many people pretend they were unable to comprehend the usual discrimination between speed and stoutness in horses; asserting that as every race must finally be won by speed, the winner must needs be the speediest horse. But I can see no difficulty in conceiving, that from the peculiar structure and form of the parts or quality of the fibres, the speed of one horse may be momentary and uncertain, but ready; that of another, durable, but gradual. What more can be desired in the case than positive proof, that the beaten horse could run a certain short distance, in less time than the winner could perform the same, at any early period of the race? It is thus impartial Nature acts in the distribution of her gifts and qualifications amongst her children. The horse to which has been imparted extraordinary promptness and facility of exertion, is seldom endowed with proportional powers of continuance; and to borrow analogy from human nature, where we find a rapid conception, a profusion of images, and a dazzling eloquence, we are seldom to expect a profound and solid judgment: such men are destined rather to delight than instruct. When there exists an union of very high degrees of these seemingly opposite qualities, the possessor, whether horse or man, is truly a phenomenon. Thus it appears, that hot, eager, and speedy horses, are fittest for a short race, and that such are usually beaten by horses with less speed, but stouter, at the distance of four miles, or, as it is called, over the course; unless the difference of speed be too considerable, which in the language of the turf, speaking of stout horses, is styled, 'going too fast for them.' Baret, with the assistance of Euclid, has drawn out an elaborate and curious arithmetical scheme, which proves, no doubt very clearly to those who understand it (in which number I do not profess to be),

that the slow horse, when he wins, is really the speediest: in other words, his aggregate, or total sum of speed, is the greatest." P. 182.

XVI. ENEA ITEPOENTA; or the Diversions of Purley. Part I. By JOHN HORNE TOOKE, A. M. late of St. John's College, Cambridge. Second Edition. 4to. pp. 534. With a Frontispiece engraved by Sharp. To be comprised in 3 Vols. 2l. 2s. (Subscription to be paid on delivering the first Volume.) Johnson.

CONTENTS.

INTRODUCTION—Of the Division or Distribution of Language—Some Considerations of Mr. Locke's Essays—Of the Parts of Speech—Of the Noun—Of the Article and Interjection—Of the Word THAT—Of Conjunctions—Etymology of the English Conjunctions—Of Prepositions—Of Adverbs.

EXTRACT.

OF PREPOSITIONS.

"THE ancient Greek grammarians admitted only eighteen (six monosyllables and twelve dissyllables). The ancient Latin grammarians, above fifty. Though the moderns, Sanctius, Sciopius, Perizonius, Vossius, and others, have endeavoured to lessen the number, without fixing it. Our countryman, Wilkins, thinks that thirty-six are sufficient. Girard says, that the French language has done the business effectually with thirty-two: and that he could not, with the utmost attention, discover any more. But the authors of the Encyclopedia, though they also, as well as Girard, admit only *simple* prepositions, have found in the same language forty-eight. And Buffier gives a list of seventy-five; and declares, that there is a great number

besides, which he has not mentioned. The greater part of authors have not ventured even to talk of any particular number: and of those who have (except in the Greek), no two authors have agreed in the same language. Nor has any one author attributed the same number to any two different languages. Now this discordance has by no means proceeded from any carelessness or want of diligence in grammaticists or lexicographers; but the truth is, that the fault lies with the philosophers: for though they have pretended to teach others, they have none of them known themselves what the nature of a preposition is. And how is it possible that grammarians should agree, what words ought, or ought not to be referred to a class, which was not itself ascertained? Yet had any of the definitions or accounts yet given of the preposition, and of language, been just, two consequences would immediately have followed; viz. that all men would have certainly known the precise number of prepositions; and (unless things, or the operations of the human mind, were different in different ages and climates) their number in all languages must have been always the same. Of different languages the least corrupt will have the fewest prepositions: and in the same language, the best etymologists will acknowledge the fewest." P. 296.

OF THE WORD INSTEAD.

"FROM the Anglo-Saxon, *in place*. In the Latin it is *Vice* and *Loco*. In the Italian *In luogo*. In the Spanish *Entugar*. And in French *au Lieu*. In the Dutch it is either *In stede*, or *In plaats*. In the German *On statt*. In the Danish *Isteden*. And in the Swedish (as we use either *Homestead* or *Home stall*), it is *Isfæller*. The substantive *stead* is by no means obsolete, as S. Johnson calls it; nothing being more common and familiar than—'You shall go in their *stead*.' It is likewise not very uncommon in composition; as *Homestead*, *Bedstead*, *Roadstead*, *Steadfast*, *Steady*,

* "We commonly meet with the word *Roadstead* in voyages, and I suppose it is still a common term with all sea-faring men. 'In consequence of having received information on Wednesday night, at eight o'clock, that three large ships of war and a lugger had anchored in a small *Roadstead* upon the coast, in the neighbourhood of this town.' London Gazette Extraordinary, Feb. 27, 1777."

&c. One easy corruption of this word *Spick*, in composition, has much puzzled all our etymologists. Becanus thinks, that *Stepmother* is, quasi *Stiffmother*, from *Stief*, *durus*; and so called because she is commonly *dura*, *seva*, *immius*, *rigida*. Vossius, on the contrary, thinks she is so called, quasi *fulciens mater*, as a *stiff* and *strong* support of the family. Junius, observing that there is not only *Stepchild*, *Stepson*, *Stepdaughter*, *brother*, *sister*, &c. to all of whom this imputation of severity cannot surely belong (neither can they be said *fulcire domum cum nova hereditate*), says *Stepmother* is so called, quasi *orphanorum mater*. S. Johnson, not contented with any of the foregoing reasoning, determined also to try his hand at an etymology; but instead of it produced a pun. *Stepmother*, according to him, is 'a woman who has stepped into the place of the true mother.' But in the Danish collateral language, the compounds remain uncorrupted; and there they are, with a clear and unforced meaning, applicable to all—*Stedfader*, *Stedmoder*, *Stedbroder*, *Stedsøster*, *Stedbarn*, *Stedson*, *Steddatter*, i. e. Vice, loco, in the place of, INSTEAD of a father, a mother, a brother, &c." P. 437.

DERIVATION OF SPICK, SPAN.

"S. JOHNSON says of *SPICK* and *SPAN*, that 'he should not have suspected to find this word authorized by a polite writer.' *Span new*, he says, 'is used by Chaucer, and is supposed to come from *spannan*, to stretch, Sax. *expandere*, Lat. whence *span*. *Span new* is therefore originally used of cloth, new expanded or dressed at the clothier's: and *spick* and *span new*, is newly extended on the spikes or tenters. 'It is, however, a low word.' In *spick* and *span*, however, there is nothing stretched upon spikes and tenters but the etymologist's ignorance. In Dutch they say *Spick spijlder-nieuw*. And *spijker* means a warehouse or magazine. *Spil* or *Spel* means a spindle, *schiet-spoel*, the weaver's shuttle; and *spijlder* the shuttle-thrower. In Dutch, therefore, *Spik spijlder-nieuw* means new from the warehouse and the loom. In German they say—*Spannew* and *Funkel-new*. *Spange* means any thing shining; as *Funkel* means to glitter or sparkle. In Danish *Funkelnye*. In Swedish *Spitt spangande ny*.

In English we say *Spick* and *span-new*, *Fire-new*, *Brand-new*. The two last *Brand* and *fire* speak for themselves. *Spick* and *Span-new* means *shining new from the warehouse*." P. 526.

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EXTRACT

FROM THE INTRODUCTION.

“IN the volcanized countries in which I travelled, there are four craters still burning; Vesuvius, Etna, Stromboli, and Vulcano. To all these four, from an ardent desire of obtaining knowledge, I wished to make a near approach. By Vesuvius this wish was not gratified; but Etna was more condescending, though incomparably more formidable; and a similar good fortune attended me at Stromboli and Vulcano. The clear and distinct view I had of these three craters was equally pleasing and instructive. The crater of Etna I delineated myself; the views of Vulcano and Stromboli are the work of a draughtsman I took with me for that purpose, and who likewise furnished me with drawings of some other volcanic mountains described in this work. I shall only add, that all these designs have been retouched and greatly improved by Sig. Fran. Lanfranchi, an eminent painter in the university of Pavia.

“These travels which I now present to the public will be speedily followed by another work, containing an account of my voyages to Constantinople, in the Mediterranean, and in the Adriatic.” P. xxxi.

JOURNEY TO THE SUMMIT OF MOUNT ETNA.

“THREE hours before day, I, with my companions, left the Grotto delle Capre, which had afforded us a welcome asylum, though our bed was not of the softest, as it consisted only of a few oak leaves scattered over the floor of lava. I continued my journey towards the summit of Etna; and the clearness of the sky induced me to hope that it would continue the same during the approaching day, that I might enjoy the extensive and sublime prospect from the top of this lofty mountain, which is usually involved in clouds. I soon left the middle region, and entered the upper one, which is entirely destitute of vegetation, except a few bushes very thinly scattered. The light of several torches which were carried before us enabled me to observe the nature of the ground over which we passed, and to ascertain, from such experiments as I was able to make, that our road lay over lavas either perfectly the same with, or analogous to, those in which the Grotta delle Capre is hollowed. We had arrived at within about four miles of the borders of the great crater, when the dawn of day began to disperse the darkness of night. Faint gleams of a whitish light were succeeded by the ruddy hues of Aurora; and soon after the sun rose above the horizon, turbid at first and dimmed by mists, but his rays insensibly became more clear and resplendent. These gradations of the rising day are no where to be viewed with such precision and delight, as from the lofty height we had reached, which was not far from the most elevated point of Etna. Here, likewise, I began to perceive the effects of the eruption of Etna, which took place in July 1787, and which has been so accurately described by the Chev. Gioeni. These were visible in a coating of black scoræ, at first thin, but which became gradually thicker as I approached the summit of the mountain, till it composed a stratum of several palms in thickness.

Over

O'er these scorizæ I was obliged to proceed, not without considerable difficulty and fatigue, as my leg at every step sunk deep into it.

"Only two miles and a half remained of our journey, when the great laboratory of nature, enclosed within the abysses of Etna, began its operations. Two white columns of smoke arose from its summit; one, which was the smallest, towards the north-east side of the mountain; and the other, towards the north-west. A light wind blowing from the east, they both made a curve towards the west, gradually dilating, until they disappeared in the wide expanse of air. Several streams of smoke, which arose lower down, towards the west, followed the two columns. These appearances could not but tend to inspire me with new ardour to prosecute my journey, that I might discover and admire the secrets of this stupendous volcano. The sun, likewise, shining in all his splendour, seemed to promise that this day should crown my wishes. But experience taught me that the two miles and a half I had yet to go presented many more obstacles than I could have imagined, and that nothing but the resolution I had formed to complete my design at every hazard could have enabled me to surmount them.

"In some places the scorizæ projected in prominent angles and points, and in others sunk in hollows, or steep declivities; in some, from their fragility and smoothness, they resembled thin plates of ice, and in others they presented vertical and sharp projections. In addition to these difficulties, my guide informed me I should have to pass three places where the lava was still red-hot, though it was now eleven months since it had ceased to flow. These obstacles, however, could not overcome my resolution to surmount them; and I then experienced, as I have frequently done at other times, how much may be effected, in difficulties and dangers like these, by mere physical courage, by the assistance of which we may proceed along the edge of a precipice in safety; while the adventurer who suffers himself to be surprised by a panic fear will be induced cowardly to desist from the enterprise he might have completed.

"In several places, it is true, the scorizæ broke under my feet; and in others I slipped, and had nearly fallen

into cavities, from which I should have been with difficulty extricated. One of the three places pointed out by the guides had, likewise, from its extreme heat, proved highly disagreeable; yet, at length, I surmounted all these obstacles, and reached the opposite side, not without making several cursory observations on the places whence those heats originated. Two large clefts, or apertures, in different places appeared in the lava, which there, notwithstanding the clearness of the day, had an obscure redness: and on applying the end of the staff, which I used as a support in this difficult journey, to one of these, it presently smoked, and immediately after took fire. It was, therefore, indubitable that this heap of ejected lava still contained within it the active remains of fire, which were more manifest there, than in other places, because those matters were there collected in greater quantities. I had yet to encounter other obstacles. I had to pass that tract which may properly be called the cone of Etna, and which, in a right line, is about a mile or somewhat more in length. This was extremely steep, and not less rugged, from the accumulated scorizæ which had been heaped upon it in the last eruption, the pieces of which were neither connected together, nor attached to the ground; so that, frequently, when I stepped upon one of them, before I could advance my other foot, it gave way, and, forcing other pieces before it down the steep declivity, carried me with it, compelling me to make many steps backwards instead of one forwards. To add to this inconvenience, the larger pieces of scorizæ above that on which I had stepped, being deprived of the support of those contiguous to them, came rolling down upon me, not without danger of violently bruising my feet, or breaking my legs. After several ineffectual attempts to proceed, I found the only method to avoid this inconvenience, and continue my journey, was to step only on those larger pieces of scorizæ which, on account of their weight, remained firm; but the length of the way was thus more than doubled, by the circuitous windings it was necessary to make to find such pieces of scorizæ, as from their large size were capable of affording a stable support. I employed three hours in passing,

passing, or rather dragging myself, to the top of the mountain, partly from being unable to proceed in a right line, and partly from the steepness of the declivity, which obliged me to climb with my hands and feet, sweating and breathless, and under the necessity of stopping at intervals to rest, and recover my strength. How much did I then envy the good fortune of those who had visited Etna before the eruption of 1787, when, as my guides assured me, the journey was far less difficult and laborious! I was not more than a hundred and fifty paces from the vertex of the cone, and already beheld close to me, in all their majesty, the two columns of smoke. Anxious to reach the borders of the stupendous gulf, I summoned the little strength I had remaining, to make a last effort, when an unforeseen obstacle, for a moment, cruelly retarded the completion of my ardent wishes. The volcanic craters, which are still burning more or less, are usually surrounded with hot sulphureous acid streams, which issue from their sides, and rise in the air. From these the summit of Etna is not exempt; but the largest of them rose to the west, and I was on the south-east side. Here, likewise, four or five streams of smoke arose, from a part somewhat lower; and through these it was necessary to pass; since on one side was a dreadful precipice, and on the other so steep a declivity, that I and my companion, from weakness and fatigue, were unable to ascend it; and it was with the utmost difficulty that our two guides made their way up to it, notwithstanding they were so much accustomed to such laborious expeditions. We continued our journey, therefore, through the midst of the vapours; but though we ran as fast as the ground and our strength would permit, and the sulphureous steams, with which they were loaded, were extremely offensive, and prejudicial to respiration; and affected me, in particular, so much, that for some moments I was deprived of sense; and found, by experience, how dangerous an undertaking it is to visit volcanic regions infested by such vapours.

"Having passed this place, and recovered by degrees my former presence of mind; in less than an hour I arrived at the utmost summit of Etna, and began to discover the edges of the

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crater; when our guides, who had preceded me at some distance, turned back, and hastening towards me, exclaimed in a kind of transport, that I never could have arrived at a more proper time to discover and observe the internal part of this stupendous volcano. The reader will easily conceive, without my attempting to describe it, how great a pleasure I felt at finding my labours and fatigue at length crowned with such complete success. This pleasure was exalted to a kind of rapture, when I had completely reached the spot, and perceived that I might, without danger, contemplate the amazing spectacle. I sat down near the edge of the crater, and remained there two hours, to recover my strength after the fatigues I had undergone in my journey. I viewed with astonishment the configuration of the borders, the internal sides, the form of the immense cavern, its bottom, an aperture which appeared in it, the melted matter which boiled within, and the smoke which ascended from it. The whole of this stupendous scene was distinctly displayed before me; and I shall now proceed to give some description of it, though it will only be possible to present the reader with a very feeble image, as the sight alone can enable him to form ideas at all adequate to objects so grand and astonishing.

"The upper edges of the crater, to judge by the eye, are about a mile and a half in circuit, and form an oval, the longest diameter of which extends from east to west. As they are in several places broken, and crumbled away in large fragments, they appear as it were indented, and these indentations are a kind of enormous steps, formed of projecting lavas and scorix. The internal sides of the cavern, or crater, are inclined in different angles in different places. To the west their declivity is slight; they are more steep to the north; still more so to the east; and to the south-east, on which side I was, they are almost perpendicular. Notwithstanding this irregularity, however, they form a kind of funnel; large at the top, and narrow at the bottom; as we usually observe in other craters. The sides appear irregularly rugged, and abound with concretions, of an orange colour, which, at first, I took for sulphur; but afterwards found to be the muriate of ammoniac;

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having been able to gather some pieces of it from the edges of the gulf. The bottom is nearly a horizontal plane, about two-thirds of a mile in circumference. It appears striped with yellow, probably from the above-mentioned salt. In this plain, from the place where I stood, a circular aperture was visible, apparently about five poles in diameter, from which issued the larger column of smoke, which I had seen before I arrived at the summit of Etna. I shall not mention several streams of smoke, which arose like thin clouds from the same bottom, and different places in the sides. The principal column, which at its origin might be about twenty feet in diameter, ascended rapidly in a perpendicular direction, while it was within the crater; but, when it had risen above the edges, inclined towards the west, from the action of a light wind; and when it had risen higher, dilated into an extended, but thin volume. This smoke was white, and being impelled to the side opposite that on which I was, did not prevent my seeing within the aperture; in which, I can affirm, I very distinctly perceived a liquid ignited matter, which continually undulated, boiled, and rose and fell, without spreading over the bottom. This certainly was the melted lava which had arisen to that aperture from the bottom of the Etnean gulf. The favourable circumstance of having this aperture immediately under my view, induced me to throw into it some large stones, by rolling them down the steep declivity before me. These stones, which were only large pieces of lava that I had detached from the edges of the crater, bounding down the side, in a few moments fell on the bottom, and those which entered into the aperture, and struck the liquid lava, produced a sound similar to that they would have occasioned had they fallen into a thick tenacious paste. Every stone I thus threw struck against and loosened others in its passage, which fell with it, and in like manner struck and detached others in their way, whence the sounds produced were considerably multiplied. The stones which fell on the bottom rebounded, even when they were very large, and returned a sound different from that I have before described. The bottom cannot, therefore, be considered as only a thin crust; since were it not

thick and solid, it must have been broken by stones so heavy falling from so great a height.

"Etna rises to a prodigious height above the level of the sea, and its summit is usually covered with snows and ice, and obscured with clouds, except when the latter are low, and range along the sides. The winds, likewise, frequently blow with such violence that persons can scarcely keep their feet, not to mention the acute cold which benumbs the limbs. But the most formidable impediments to the progress of the adventurers who attempt this perilous journey, are the streams of sulphureous vapour which rise on the sides, and the thick clouds of sulphureous smoke which burst forth from the mouth of the volcano, even when not in a state of agitation. It seems as if Nature had placed these noxious fumes as a guard to Etna, and other fiery mountains, to prevent the approach of curiosity, and secure her mysterious and wondrous labours from discovery. I should, however, justly incur the reproach of being ungrateful, were I not to acknowledge the generous partiality she appeared to manifest towards me. At the time I made my visit the sky was clear, the mountain free from snows, the temperature of the atmosphere not incommodious, the thermometer standing at seven degrees above the freezing point (48° of Fahrenheit), and the wind favouring my design, by driving the smoke of the crater from me, which otherwise would alone have been sufficient to have frustrated all my attempts. The streams of smoke I met with in my way were indeed somewhat troublesome, but they might have been much more so; though, had our guides conducted us by another road, as on my return to Catania I found they might have done, we should have escaped this inconvenience. After having for two hours indulged my eyes with a view of the interior of the crater, that is, in the contemplation of a spectacle, which, in its kind, and in the present age, is without a parallel in the world; I turned them to another scene, which is likewise unequalled, for the multiplicity, the beauty, and the variety of the objects it presents. In fact, there is, perhaps, no elevated region on the whole globe which offers, at one view, so ample an extent of sea and land as the summit of Etna. The first of the sublime

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sublime objects which it presents is the immense mass of its own colossal body. When in the country below it, near Catania, we raise our eyes to the sovereign of the mountains, we certainly survey it with admiration, as it rises majestically, and lifts its lofty head above the clouds; and with a kind of geometric glance we estimate its height from the base to the summit: but we only see it in profile. Very different is the appearance it presents, viewed from its towering top, when the whole of its enormous bulk is subjected to the eye. The first part, and that nearest the observer, is the upper region, which, from the quantity of snows and ice beneath which it is buried during the greater part of the year, may be called the frigid zone, but which at that time was divested of this covering, and only exhibited rough and craggy cliffs, here piled on each other, and there separate, and rising perpendicularly; fearful to view, and impossible to ascend. Towards the middle of this zone, an assemblage of fugitive clouds, irradiated by the sun, and all in motion, increased the wild variety of the scene. Lower down, appeared the middle region, which, from the mildness of its climate, may merit the name of the temperate zone. Its numerous woods, interrupted in various places, seem, like a torn garment, to discover the nudity of the mountain. Here arise a multitude of other mountains, which in any other situation would appear of gigantic size, but are but pigmies compared to Etna. These have all originated from fiery eruptions. Lastly, the eye contemplates with admiration the lower region, which, from its violent heat, may claim the appellation of the torrid zone; the most extensive of the three, adorned with elegant villas and castles, verdant hills, and flowery fields, and terminated by the extensive coast, where to the south, stands the beautiful city of Catania, to which the waves of the neighbouring sea serve as a mirror. But not only do we discover, from this astonishing elevation, the entire massy body of mount Etna; but the whole of the island of Sicily, with all its noble cities, lofty hills, extensive plains, and meandering rivers. In the indistinct distance we perceive Malta; but have a clear view of the environs of Messina, and the greater part of Calabria; while Lipari, the summing

Vulcano, the blazing Stromboli, and the other Eolian isles, appear immediately under our feet, and seem as if, on stooping down, we might touch them with the finger. Seated in the midst of this theatre of the wonders of nature, I felt an indescribable pleasure from the multiplicity and beauty of the objects I surveyed; and a kind of internal satisfaction and exultation of heart. The sun was advancing to the meridian, unobscured by the smallest cloud, and Reaumur's thermometer stood at the tenth degree above the freezing point. I was, therefore, in that temperature which is most friendly to man; and the refined air I breathed, as if it had been entirely vital, communicated a vigour and agility to my limbs, and an activity and life to my ideas, which appeared to be of a celestial nature." *Vol. I. p. 232.*

(To be continued.)

XVIII. *Memoirs of the House of Medici*, from its Origin to the Death of Francesco, the second Grand Duke of Tuscany, and of the great Men who flourished in Tuscany within that Period; from the French of M. TENHOVE. With Notes and Observations, by SIR RICHARD CLAYTON, Bart. 2 Vols. 4to. with Portraits. pp. 968, and Index pp. 9. 2l. 2s. *Hazard, Bath; Robinsons, London.*

LIST OF PLATES,

Engraved by J. Hibbert.

FRONTISPIECE, *Cosmus Medicus*, P. P.

The following are small Ovals printed on the Letter-press:

Fame supporting the Arms of Cosmo de Medici — *Portraits of Dante — Marf. Ficino — Brunelleschi — Lorenzo de Medici — L. B. Alberti — Leo X. — Leonardo da Vinci — Giulio de Medici — Michelagnolo — Catherine de Medici — Cosmo I. — Francesco Guicciardini.*

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Chap. V. Death of Giovanni the Son of Cosmo—Conspiracy of the Pazzi—The Pope and Ferdinand of Naples commence Hostilities against Florence—Lorenzo embarks for Naples; succeeds in his Negotiation, and establishes the Peace of Italy—Patronises the Arts—Laurentian Library.

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EXTRACT.

PETRARCH'S POETRY.

"PETRARCH has perhaps never been well translated, and it may never happen to him. To understand him perfectly requires a long and intimate acquaintance with him. His beauties are fruits that we must gather from the tree ourselves, to taste them in their highest flavour. His sentiments and thoughts are a volatile perfume, which escapes when attempted to be conveyed into another vial. Notwithstanding his translators may have been of the first abilities, the lovely butterfly, in passing through their hands, has left a part of the powder of its wings, and the little that remains is deadened and has lost its gloss.

"Voltaire hath indeed transfused the spirit of two of the Canzoni into his imitations of them, which equal the originals; and the French might be satisfied with seeing Petrarch in their language, if the whole were as happily executed as the specimen of one or two pieces by an anonymous writer. One inconvenience has attended Petrarch, which he could not foresee nor prevent, and that is, an innumerable crowd of execrable imitators. They are thick clouds of starlings rising from the ashes of the phoenix. The limits within which Petrarch confined himself, who had more delicacy than genius, they have prescribed to this species of poetry itself, and they have thought that their mistress, and their mistress only, was to be sung, and sung exactly in the same manner. The same images were introduced, the same forms of expression used. The eye was as luminous as the sun, the heart was a volcano; but these trifles at last ceased to be in fashion. Cold as the snow of Nova Zembla is, it is not comparable to these copies of an original, whose greatest merits consist in purity, elegance, and grace. 'Eat, Lord,' said the Persian magicians to their deity, when they threw into their sacred fire the incense, the myrrh, and the fagots, which were to feed the flames. The same compliment may be very properly bestowed on the immense

mass of the Canzoni, with which Italy has been pestered. Petrarch, as he advanced in life, blushed at having been the author of so many Italian verses, which he calls *nugellas vulgares*, yet to these trifles he is indebted for his fame." Vol. I. p. 117.

MICHELAGNOLO AND LUCA SIG-
NORELLI.

"A RAY of light from Michelagnolo is reflected on Domenico Ghirlandi, his early master. Luca Signorelli of Cortona, who excelled in his drawings, put the finishing hand to the perfection of the art. Its historian (Vasari), speaking of one of his capital works at Orvieto, observes, 'He was not surprised Michelagnolo had always testified the highest esteem for the works of this master, and that in his own celebrated picture of the Last Judgment, he had borrowed many of his ideas, his angels, his demon, and the disposition of the heavens, and many other things, as may be easily discovered on inspection.' Yet after the sentiments of Vasari, it will be only just to introduce the reflections of his last editor, Botarelli: 'If the author had either seen or recollected Signorelli's works, he would not have spoken so positively of such a decided imitation. There are indeed angels as well as demons in Signorelli's picture and Michelagnolo's; but the rest of the two performances has no resemblance, except in the many very difficult fore-shortenings of the figures.' Richardson, who had not seen the picture at Orvieto, cites Vasari, without any additional authority; and it is to be wished that a print was taken from Signorelli, that the public might judge of the important question on the merit of the two masters. Yet perhaps Signorelli's glory is alone concerned. If Michelagnolo is proved to have borrowed from Signorelli very liberally, he will, notwithstanding, be Michelagnolo. Superior genius is entitled to superior liberties; Plato, Virgil, Cicero, Raffaello, Le Brun, Descartes, Moliere, and Boileau, when charged with plagiarism, laughed at the accusation, and treated its authors with contempt. Virgil said, 'The club was more easily forced out of the hand of Hercules than a verse stolen from Homer.' Boileau admitted, with a caustic smile, he was only

only 'a beggar clothed from the pil-
'lage of Horace;' and Moliere can-
didly avowed that a certain scene was
not his own; but as it was worthy of
him, he only took his property where-
ever he found it. An inferior writer,
a poet of the minorum gentium, if
he values his own credit, must be infi-
nitely more cautious and reserved."
Vol. I. p. 371.

THE POETS VIDA AND SANNAZARIO.

"IT was under Leo's pontificate
that the most celebrated Latin poets
flourished. Vida, bishop of Alba, on
the Tanero, was born at Cremona,
and he reconciled his native city with
the muses.—If we are to believe Filel-
fo, it was the only town in Italy
where learning was not in some estima-
tion, and where men of letters were
very ill received. Filelfo quitted it
almost on the moment of his arrival,
and poured out a torrent of curses
and imprecations on its inhabitants.
Vida, however, introduced a literary
taste into his native city, and in re-
turn, they lost no opportunity of ob-
serving his cradle was near that of
Virgil. After the Georgics, Vida's
Poetics are perhaps the best didactic
poem in the most classical verse, but
his numbers are superior to his matter.
They are sometimes even worthy of
Virgil. He treats, however, his sub-
ject in an original manner; and the
succeeding writers who have touched
on the precepts of the art, either in
verse or prose, owe him many obliga-
tions. His 'Silkworm' has not the
same merit, and his 'Chefs' has still
less.—The 'Christiad' is a history of
our Saviour's life in verse, and has no
pretension whatever to Leo's compli-
ment of the

'Cedite Romani scriptores, cedite
Graii!'

"If Vida failed on a divine subject,
Sannazario was less able to adapt his
Christian airs to the strings of Apollo's
lyre. His poem 'De Partu
'Virginis' contains undoubtedly many
beautiful passages, and there is great
harmony in the versification; but there
is a preposterous and indecent mixture
of paganism and its fables.—Christi-
anity has no connexion with the muses,
and the mysteries of the faith are in-
consistent with the system of the heathen
mythology. Leo X. was off his guard,
or entertained too high an opinion of

the poet, when he addressed a brief
to Sannazario on the triumph of his
muse, and thanked Providence for
having raised up such a champion,
when the church was attacked by so
many enemies. What a blow was his
poem 'De Partu Virginis' for Luther
and Melancthon! Have the Eclogues
of Sannazarius more merit? The
scene is laid on the sea-shore—his shep-
herds are fishers—the sea-calves his
lambs—and the halcyons his linnetts.
Theocritus was sometimes equally
absurd, and Metastasio has followed
the example. Yet this licence, ex-
cusable as it may be, according to the
sentiments of some critics, in the warm
imagination of these two Sicilian poets,
is utterly inconsistent with the colder
genius of the north.—Ice and white
bears are too repugnant to the soft
and voluptuous ideas of indolence and
love. Accustomed to the picture of a
shepherd presenting his mistress with a
garland of flowers or a basket of fruit,
we must be naturally surprised with
the lover who founds a claim to a re-
turn of his passion on the present of a
barrel of oysters, and promises in ad-
dition a present of crabs or lobsters.
Sannazario, in the midst of his Latin
studies, did not neglect his native lan-
guage; and his Arcadia, a pastoral
romance in verse and prose, does him
as much credit as his best Latin works.
It procured him in Italy, and in other
parts of Europe, a numerous crowd of
imitations, and in Great Britain, the
Arcadia of Sir Philip Sidney the go-
vernor of Flushing and the romantic
candidate for the crown of Poland.
The pastoral of Sannazario would, not-
withstanding, long since have been
forgotten, if it had not suggested the
idea of the academy known under the
name of the 'Arcadia Romana,'
which was intended to cultivate this
particular species of poetry.—Crescim-
beni, the historian of the Italian muses,
and the famous Cardinal de Tournon,
who received the red hat at Pekin,
were its principal promoters, and its
progress was astonishing.—A rage for
pastoral life became the epidemic fever
of the day, and the echo of the seven
hills returned only the sounds of the
tabor and pipe.—The city of cities was
changed into a rural village; the car-
dinals and nobles were metamorphosed
into shepherds or satyrs; and his holi-
ness ranged like 'mighty Pan' amongst
them. The public was glutted with

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twenty volumes of their labours; but in this enormous collection a few elegant morsels are to be found, or the Romans think so. We may admire the diligence of these honest Arcadians, and we shall read Theocritus. The radical defect of this species of poetry consists in the narrow and confined space it can only occupy, and its ruinous foundation.—Copies are every where obtruded on the public of an original, which is still wanting and no where to be found.—Does it exist with the wandering tribes of the Bedouin Arabs, as has been by some writers supposed? Sheltered by their tents, and supported by the milk of their flocks, they are less stupid than the Negro, and less brutal than the Iroquois; but are they as civilized as they are simple, and do they join to understanding, innocence? Shepherds that rob and plunder every unfortunate passenger they meet, are terrible shepherds.—In the Arcadia of the ancients, the wolf and the fox were the only thieves. This Roman academy, after having enjoyed for a long while a considerable degree of credit, is at present fallen in the public opinion. The president is said to traffic in the distribution of its patents; and the abbés, his emissaries, officiously press its declining honours on almost every foreigner who visits Rome." *Vol. II. p. 61.*

BAPTISTA MANTUANUS.

"THE Carme Battista of Mantua, who died in 1516, has been compared to Virgil, though the sole resemblance arises from their being both born in Mantua.—Whilst Virgil sung on the banks of the Tiber, the monk croaked in the sedges of the Mincio.—His allegorical eclogues are truly laughable performances.—Two shepherds dispute in the characters of Carmes, one of whom is for the 'strict observance,' and the other for a mitigation of their rules.—Bembo is the umpire; and to complete the absurdity, their pipes are taken from them on the apprehension of the contest being terminated by blows.—In others, the shepherds are epicureans, or confirmed disciples of Averroes, and are often guilty of impiety.—Amintas, a little out of humour and in love, attacks both justice and religion, and declares the person to be a complete fool, who imagines after this life he shall go to

heaven. The Mantuan, to apologize for such a profligate idea, tells us, that Amintas had been corrupted by the manners of the city; and Badius, his commentator, defends him on the acknowledgment that he was in love, and that love and a high degree of faith are not often found together.

"In defiance of these absurdities, a marble statue, crowned with laurel, has been erected to the Carme, in his native city, close to that of Virgil, and his own order even think he has not been sufficiently honoured.—Chariot and horses of Elijah, cry these holy monks, our brother by the side of a pagan!" *Vol. II. p. 71.*

LEO AND HIS DOGGREL POETS.

"LEO unbended often, but his pleasures with his poets as often degenerated into mere buffooneries. His famous Querno of Menopoli, crowned by him with laurel, vine-leaves, and cabbage, and promoted to the dignity of arch-poet, was a doggrel versifier, who attended when he dined, at an humble distance in one of the windows, and devoured very greedily what was sent him from the table. He was supplied with wine in plenty, on the condition of producing extempore verses on the subject that was given him, and when they were not approved, his wine was lowered with water.—Barballo di Gaeta was nearly such another versifier as Querno, with the exception that he wrote in the Italian language.—An elephant from Malabar had been presented to the pope by Emanuel, king of Portugal, on which this ridiculous follower of the muses was mounted in triumph on its entrance into Rome.—Alarmed at the music, and shouts of the crowd, the elephant grew riotous, and the poor poet was tumbled to the ground.—Such amusements are barely excusable in the lower ranks of life; with the solemn and sublime duties of the vicerent of Omnipotence they were utterly inconsistent!" *Vol. II. p. 83.*

CELLINI AND BANDINELLI, TWO CELEBRATED ARTISTS.

"FROM the celebrated Benvenuto Cellini the Florentine, a goldsmith, carver, sculptor, engraver, and a statuary, and without contradiction one of the most original characters that has ever

ever appeared, we have some interesting Memoirs. They contain a multitude of anecdotes on the arts, artists, princes, and the great persons of the age, for ever memorable in the annals of taste. His own adventures are not the least interesting, for he was one of Nature's most extravagant productions, and what Dante calls

'Fiorentin spirito bizzarro.'

Cellini's great talents were lowered by a large proportion of folly, and it was unfortunately a mischievous kind of folly. In every page of his Memoirs he paints himself as a miscreant that ought always to have been in prison and in irons; he accuses himself of three or four assassinations, and relates with great phlegm and composure that he had been more than once sentenced to the gallows.—Cellini boasts also of very signal service at the siege of the castle of St. Angelo, and enters into some very curious details on the subject. Clement VII. Francis I. Alefsandro, and Cosimo, all employed him in succession. The Perseus in bronze, in one of the public squares in Florence, is his most capital production, and we cannot refuse him the character of a great man in little things.—Cellini's most formidable rival in the grand duke's court was the Cavaliere Baccio Bandinelli, who, without being a Donatello or Buonarroti, occupied a very respectable rank in the second class of sculptors. The hours and days which Michelagnolo devoted to study, Bandinelli lavished in pleasure or employed in visits; and from the latter circumstance he had more commissions for his works than any other artist, though his reputation suffered from his indolence. This negligence was more inexcusable, for he was more indebted to his studies and his industry in his youth, than to Nature. Yet he conceived himself to have been the favourite child of this indulgent mother; and in one of his letters he tells, with a ridiculous ostentation, 'of the wonderful talents with which Providence had blessed him in more abundance than any other person, for the honour of the age, his sovereign, and his country.—The jealousy and hatred of these two rival artists appeared outrageous—their competition for honour and emolument rendered them furious—every day afforded the most absurd disputes

between them—and they disgraced themselves and their profession.—Cellini poured on Bandinelli the most virulent abuse, as may be collected from his Memoirs," *Vol. II. p. 494.*

STORY OF BIANCA CAPELLO.

"SOME Florentine merchants had employed Pietro Buonaventuri, of a decent family in Florence, as their agent at Venice. The young man had an agreeable person, and he had the assurance to endeavour, under false pretences, to seduce the affections of Bianca Capello, a daughter of the illustrious family of Capello. His insinuations and artifices succeeded, he prevailed on her to quit her father's house—to throw herself into his arms, and to follow him to Florence: the step was fatal, and she was soon reduced to want and misery. From her education she was ignorant of every honest and industrious method of supporting herself, and to return to Venice was to be immured for life within the walls of a convent. Beautiful and artful, she determined to profit by her personal charms, and as she had sacrificed her honour, she sold her beauty. After she had lived for some time the life of prostitution, a report of her attractions was accidentally made to the grand duke, by one of his courtiers, and he determined to see her. The moment was decisive both for Francesco and Bianca Capello. At the very first interview he became enamoured. His attachment was not even attempted to be concealed from Bianca's husband, and the three personages formed what the Italians called 'il triangolo equilatero,' the equilateral triangle. The grand duke liberally rewarded Pietro Buonaventuri for his complaisance, and the amour continued till Pietro's death. The grand duke soon afterwards became a widower, and having some thoughts of a second marriage, with the hopes of a family, he thought it most prudent to put an end to his connexion with Bianca, and on the separation loaded her with presents and favours. But his attachment was too powerful to be conquered. Bianca had no sooner left him than she was recalled, and he conceived a more extraordinary project. 'Of what use 'is it,' he reasoned with himself, 'to look into uncertain futurity for a son
'the

'the object of my wishes? A short ceremony, a priest, and a few Latin words, will legitimate my son Antonio, and enable him to succeed me.' With this resolution he sent for Bianca, and communicated his intentions to the government of Venice. That state, by the marriage of Caterina Cortona with the bastard Lufignan, had once appropriated to itself the kingdom of Cyprus and the island of Candia, and its ambition again revived. The senate thought, by such an alliance with the grand duke, it might reap some political advantages; and its leading members informed Francesco, that they had adopted Bianca Capello as the daughter of St. Mark. Francesco immediately married her, and from the caprice of fortune a courtesan became one of the first princesses of Italy. Their union was however an object of public ridicule, and Italy echoed with the song,

'Il gran-duca di Toscana
'Ha sposata una putana,
'Gentildonna Veneziana.'

"Bianca Capello was endued with a thousand seductive accomplishments; but devoid of honour and of virtue, she became every day more and more ambitious, and less scrupulous in the manner of gratifying her wishes.—Despairing of being able to preserve her station and that of her son, if Ferdinando and Pietro, the grand duke's brothers, survived him, and wishing to secure herself, she conceived the frightful scheme of removing the eldest by violent means. He was to pass by Poggio, the grand duke's country residence, in his way to Rome; but some whispers of what was in agitation had escaped, and Ferdinando was on his guard. An entertainment was prepared for him, and a favourite dish, of which he was earnestly pressed by Bianca to taste, from its having been expressly provided for him. Ferdinando pretended illness; and the grand duke, who was ignorant of Bianca's stratagem, but suspected his brother's reasons, to convince him of their injustice, ate very heartily of the dish, which had been poisoned for his brother. Bianca rising up, observed the business was at an end, and in despair took the remainder of the poison. The grand duke expired in terrible convulsions the same night, on the 10th of October 1587, and the criminal Bianca followed him in a few hours." *Fol. II. p. 508.*

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XIX. *A Walk through Wales*, in August 1797. By the REV. RICHARD WARNER, of Bath. With a View of Tintern Abbey, engraved by Alken; and Plans of the Route. 8vo. pp. 256. 6s. *Cruttwell*, Bath; *Dilly*, London.

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nymynack Hill—Welfhpool—Powis Castle.—XIV. Bampton Brian.—XV. Wigmore Castle.—XVI. Hereford—Hom-Lacy—Remarkable Pear-tree.—XVII. Goodrich-Castle.—The Wye.—XVIII. Iron Forge—Tintern Abbey—Prospect from Wine-Cliff—Chepstow-Castle.

EXTRACT.

ANCIENT AND MODERN CHARACTER OF THE NORTH WALLIANS.

“ON considering the character of the North Wallians, we find that little variation has taken place in it, during the lapse of eighteen centuries; and if we allow for that polish, which the progress of society naturally produces on individuals, we shall see the present inhabitant of Merioneth and Caernarvonshire, as well portrayed by Diodorus, Cæsar, Strabo, and Livy, as if they had taken the likeness in these days. The modern, like the ancient Celt, is in person large and robust: his countenance sincere and open, his skin and complexion fair and florid, his eyes blue, and his hair of a yellowish tinge. As he thus nearly resembles his ancestor in *person*, he is also equally like him in mind and disposition. Openness and candour are prominent features in the Welsh character of the present day: they are full as strikingly displayed by the ancient Celtic nations. That quickness of feeling, so apparent in the Welsh, which frequently displays itself in fierce, but transient fits of passion, and as often produces quarrels and bloodshed, perpetually embroiled the Celts in war and slaughter. National pride, a venial defect in the character of a people, since it arises only from the excess of laudable affections, is proverbial amongst the inhabitants of the principality, and they seem to have it by hereditary descent from their Celtic forefathers, who thought more highly of themselves, than the polished nations around them conceived they had a right to do. A religious spirit prevails amongst the lower order of the Welsh, which produces a characteristic decency of manners in that description of people. It is, however, much tinged with superstition, and the belief in spirits and apparitions is very general. The names of many mountains and rocks evince, that they are considered as the

residences of subordinate intelligences; and this is accounted for, not so much, perhaps, from the credulity natural to ignorant people, as from the circumstances of the *scenery* wherein they reside, the gloom and desolation of which, added to its being liable to singular and striking variations in appearance, have a strong tendency to affect the human mind (naturally timid) with superstitious fears and whimsical notions. Similar situations will produce similar manners; and hence it happens that their brethren of the Scotch Highlands entertain the same opinions, in this respect, with the inhabitants of Wales. The ghosts of the departed, and the spirits of the mountains, rocks, and winds, make a conspicuous figure in the poetry of the North; and some of the sublimest passages of Ossian have their origin in these popular prejudices. These notions are, probably, unfounded; but they are not uninteresting, nor do we feel ourselves inclined to reprobate the mild superstition in which they originate. It is a principle that arises from the feelings and affections of nature; and is, at all events, more amiable, than the cold *philosophism* of the present day, which disbelieves every thing, which contracts and petrifies the heart, deadens the affections, and destroys all the finer sensibilities of the soul. The Welsh females still retain that beauty, which drew encomiums on their Celtic mothers, from the writers of antiquity. They are middle-sized, and well shaped, strikingly modelled according to the taste of Anacreon: though their persons display a proper degree of symmetry, yet they are obviously stouter than the women of South England, and inherit a great portion of that strength which Diodorus mentions as characterizing the Celtic females. Till within these few years a complete specimen of this hardy race remained, who inhabited a cottage on the borders of Llanberris lake. Mr. Pennant gives the following entertaining account of her:—‘This was Margaret ‘nch Evan of Penllyn, the greatest hunter, shooter, and fisher of her time. She kept a dozen at least of dogs, terriers, greyhounds, and spaniels, all excellent in their kinds. She killed more foxes in one year than all the confederate hunts do in ten; rowed stoutly, and was queen of the lake; fiddled excellently, and

‘knew

'knew all our old music; did not neglect the mechanic arts, for she was a very good joiner; and notwithstanding she was seventy years of age, was the best wrestler of the age, and few young men dared to try a fall with her. Some years ago she had a maid of congenial qualities; but death, that mighty hunter, at last earthed this faithful companion of hers.' The dress of the women is exactly similar throughout the principality, and consists of these particulars: a petticoat of flannel, the manufacture of the country, either blue or striped; a kind of bed-gown with loose sleeves, of the same stuff, but generally of a brown colour; a broad handkerchief over the neck and shoulders; a neat mob-cap, and a man's beaver hat. In dirty or cold weather, the person is wrapped in a long blue cloak, which descends below the knee. Except when particularly dressed, they go without shoe or stocking; and even if they have these luxuries, the latter, in general, has no foot to it. The man's attire is a jacket, waistcoat, and breeches, of their country flannel, the last of which are open at the knees, and the stockings (for the men generally wear them) are bound under the knees with red garters. Both men and women are vivacious, cheerful, and intelligent, not exhibiting that appearance of torpor and dejection which characterizes the labouring poor of our own country. Their wants being few, are easily supplied: a little milk, which their own mountain-goat, or the benevolence of a neighbouring farmer, affords them, an oaten cake, and a few potatoes, furnish the only meal which they desire. Unvitiated by communication with polished life, they continue to think and act as nature dictates. Confined to their own mountains, they witness no scenes of profusion and extravagance to excite envy and malignity, by a comparison between their own penury and the abundance of others. They look round, and see nothing but active industry and unrepinning poverty, and are content." P. 176.

XX. *Observations on the Dispute between the United States and France; addressed by* ROBERT GOODLOE HARPER, Esq. one of

the Delegates of South Carolina, to his Constituents, in May 1797. 8vo. Second Edition. pp. 109. 2s. Debrett, Vernor.

EXTRACT FROM THE EDITOR'S PREFACE.

"WHILE this edition was preparing, a circumstance has occurred, which must bring the contest between the United States and France to an immediate issue, and which fully evinces the propriety of the precautions that Mr. Harper has pointed out to his countrymen. A decree has been passed in France, declaring that any neutral vessel, having on board any articles either the production or manufacture of the British dominions, *though the property of neutral subjects*, should be condemned, together with its whole cargo, as lawful prize, if captured by any French cruisers. This truly piratical act, unexampled in the history of the civilized world, attacks the commerce of every neutral power, but it strikes at the very existence of that of the United States; since it is scarcely possible, according to the present course of its trade, to freight a vessel of that country for any commercial voyage, whether, in the first instance, homeward or outward bound, the cargo of which shall not in part comprehend some article of the production or manufacture of the British dominions, in the four quarters of the world. The necessary consequence, therefore, must be, either that the United States must totally abandon their commerce and navigation, or must have recourse to the same means of preserving their rank and station, and even their existence as an independent country, into which Great Britain has been driven, by similar measures, and for the same object." P. viii.

EXTRACT.

"ON the 9th of May 1793, the national convention of France passed a decree, authorizing her ships of war and privateers to capture all neutral vessels loaded, in whole or in part, with merchandises belonging to enemies, or with provisions belonging to neutrals, but bound to enemies' ports.' This was prior, by one month, to the first orders of the British govern-

government, under which our provisions, destined for French ports, were made prize. Thus did France set the example of those very measures, against which, even while she continued to pursue them herself, she so violently exclaimed as soon as they were imitated by the British, and to compel the recall thereof, she has so often told us, that our honour, and our good faith to her, required us to make war against England! This decree of May 9, 1793, being a plain and direct violation of our treaty with France (which declares, that free ships between us and her shall make free goods), our minister at Paris complained; and on the 23d of the same month a new decree was passed, declaring that the former should not extend to American vessels; and thus plainly confessing its injustice. The second decree, however, was repealed only two days after it passed, and the first remained in force against our commerce. Our minister again complained; and on the first of July the convention again decreed, that the decree of May the ninth should not extend to American vessels. This was a second acknowledgment of its injustice; and yet twenty-seven days afterwards, it was again enforced against our commerce, by the repeal of the last decree for restricting it; and then it remained in force until January 4, 1795. During this period a very considerable number of our vessels were carried into French ports by her privateers and ships of war. It also became a practice to seize cargoes sent into her ports by our merchants, and employ them for public use, without paying for them. Her agents also purchased considerable quantities of provisions from our citizens, and drew bills for payment on the government of France, or on her minister in this country, which in many instances were not paid. Those agents frequently made contracts also with our citizens for supplies of provisions, which, when the provisions arrived, they refused to fulfil. The privateers and ships of war of France frequently committed spoliations at sea on such of our vessels as did not come within the decree of May 9, 1793; and finally, an embargo was laid on our vessels in Bourdeaux, and continued during the greater part of the years 1793 and 1794, whereby one hundred and three of our vessels

were detained, and our merchants sustained very great injury." P. 66.

"It is perfectly well known that the (France) long since formed, and still pursues with the most steady perseverance, a system of aggrandisement in Europe, for insuring the success of which, it is absolutely essential that the maritime power of England should be reduced. Germany opposed barriers to her by land, which were also to be removed. Accordingly Germany was to be divided, and a maritime coalition formed against England. Of this coalition, the United States were to form an important part; for though we had no navy, it was known we had the means of speedily forming one; and that when once engaged in the war, we should be obliged to exert them. The great number of our merchants' ships, in the mean time, the skill, numbers, and enterprising character of our seamen, the abundance of provisions and naval stores in our country, the convenience of our harbours, and above all, our vicinity to the West Indies, where the commerce and navy of England are most easily susceptible of a deep and deadly wound, would have rendered us a most important ally in a maritime war against that power. To cut off our commerce with her at the same time, the importance whereof to her, though certainly great, has been far over-rated by France, would greatly aid the blow. Accordingly we find, that as soon as the republic and the power of the Jacobin leaders were established, and before the war with England commenced, Mr. Genet was sent out with express instructions to bring about this alliance; and I have been assured by a gentleman, who about that time acted a considerable part in the convention, but has since visited America, that this maritime coalition was early devised, and that 'nothing was wanting' to its completion but the consent of 'the United States. That consent,' he added, with an air of resentment, which four years had not been able to allay, '*was applied for, and was refused.*' In this refusal, and in that proclamation of neutrality, against which the ministers of France have never ceased to cry out, from Genet, who said, 'it was a breach of the 'treaty,' to Adet, who brands it as 'infidious,' was laid the foundation of

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our present quarrel with France. She did not, however, begin the quarrel immediately; for she still entertained hopes of drawing us gradually into the war, by fomenting our ancient differences with England, and prevailing on us, under the pretext of fulfilling our obligations by treaty and the laws of neutrality, to adopt measures, which her antagonist would not have failed, and justly too, to consider as hostile. When she saw these efforts constantly baffled by the firm prudence of our government, and all her hopes of a quarrel finally extinguished by the treaty with Britain, she then suffered her resentment to blaze out in the measures which she now pursues.

"It was not the season for attacking England till Austria and Prussia should be exhausted, Holland subjugated, and Belgium annexed to France. The maritime coalition, moreover, had not yet been formed: consequently the plan against England was not yet ripe. Correspondence in the mean time was kept up with revolutionists in England and Ireland; open encouragement was held out to them, and their deputations had public audiences from the French convention. The British government was alarmed at these measures. It also took umbrage at the proceedings in Belgium, and the attacks made on Holland, with which last it was in alliance. It complained of these attacks, and of the decrees whereby the convention had made a formal promise of support to the insurgents of every country. The convention justified the attacks on Holland, and assured England that the decrees had been misunderstood; that they meant nothing at which any government ought to be offended, and were only to be executed in cases where a whole people, having resolved to change their government, should call for the assistance of France. On the same day when these assurances were made, the convention sent commissioners into Belgium to execute those decrees, with instructions to 'treat as enemies all persons, and even whole countries, which should refuse to alter their governments according to her will.' England, in the mean time, justly considering these explanations as deceptive and unsatisfactory, went on with her preparations for the defence of herself and her ally. France required her to desist; and when she re-

fused, and sent away a minister who employed himself in exciting sedition, war was declared against her. This war many of the politicians of France condemned, *because it was declared too soon*: and yet they confessed that France had begun to arm for it three months before England.

"If any are in doubt of all this, or ignorant of it, they are requested to read the correspondence between France and Austria, those between England and France, the speeches and reports of Brissot, and his Address to his Constituents, and the relation published by Chauffard, one of the commissioners for executing the decrees in Belgium, wherein he gives an account of his own proceedings, and explains the plans of the convention. The reply to Brissot's address by Camille Desmoulins, in behalf of the Robespierrian party, should also be consulted; and Necker's Address to the French in behalf of Louis XVI. Brissot, in one of his letters, declares, 'we, the French, must set fire to the four corners of Europe.' Camille Desmoulins, in his reply, asserts, 'that to *disorganize Europe* was one of the sublime vocations of the convention.' Brissot, in his Address, asks what did enlightened republicans wish before the 10th of August? (the day when the king was dethroned;) men, who wished for liberty not for their own country, but for all Europe. They believed that they could generally establish it, by *exciting the governed against the governors, and letting the people see the facility and advantage of such insurrections*. But Chauffard explains himself, and develops the system most fully. 'No doubt,' says he, 'it was the interest of France to raise and secure by conquest the trade of the Belgic provinces, so cramped by that of Holland; and thence to threaten and alarm the United Provinces, to place our assignats on the very desks of their counting-houses, *there to ruin the Bank of England*, and in short, to complete the revolution of the money system.' It was the interest of France to monopolize, as it were, these vast implements of trade, these manufactures of national prosperity. It was the interest of France to weaken her mortal enemy (the Emperor), to cramp his efforts, *to aggrandize herself with his spoils*; in short, to mutilate the colossus of Austria, by rending from him

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him these fertile provinces of Belgium, for obtaining and securing the possession of which, he has for ages been lavish of gold, of blood, and of intrigues. Thus also it was the interest of France to mutilate the colossos of England, by rending from him the colonies in America. And yet she tells us, and the Belgians, of her disinterested services in giving us independence." P. 66.

XXI. *A View of the Conduct of the Executive of the Foreign Affairs of the United States*, as connected with the Mission to the French Republic, during the Years 1794, 5, 6. By JAMES MONROE, late Minister Plenipotentiary to the said Republic. Illustrated by his Instructions and Correspondence, and other authentic Documents. 8vo. pp. 117. 2s. 6d. Philadelphia, printed; London, re-printed, Ridgway.

EXTRACT FROM THE EDITOR'S
PREFACE.

"THE Address of Robert Goodloe Harper, Esq. having been lately republished in London, which, from the opinions and declarations it contains concerning the general conduct of the French in the course of the present war, so much in unison with the opinions and declarations of the ruling powers, and those who have supported the war here, has met with a very favourable reception. The Editor conceives, that the pernicious misrepresentations of Mr. Harper have misled the public mind, not merely in what relates to France herself, but as to the general disposition of the people of the United States. As Mr. Monroe's book, however, was not written in answer to Mr. Harper's, but merely in justification of his public conduct as minister to the French republic, and as there are points discrediting Mr. H.'s publication, which this general contradiction of the spirit of his performance could not advert to, it may not be improper briefly to notice them. Mr. M.'s book, as published in America, makes a large octavo volume, containing, beside the 'View, &c.' the whole of the correspondences, &c. relating to his mission. From this book, and the extracts in the Appendix, we

may collect his entire refutation of all that Mr. H. advances concerning the malicious intentions of France towards America, and her incessant endeavours to drive her into the war. We learn from the following papers the affection which France nourished for her sister-republic, her continual endeavours to evince it, her wish that America should remain in a state of perfect neutrality; the redressing as soon, and as well as possible, her complaints and grievances; the readiness which she at all times showed to assist her in her negotiations; her sincere and earnest endeavours to preserve a good understanding, even after she had strong grounds of complaint. Amongst other topics of Mr. Harper's censure is, of course, the conduct of Mr. Genet, the minister of the French republic in America; and in declaiming against him, he has not been ashamed to bring forward a declaration, which Genet was said to have made, viz. that in a certain case he would appeal from the decision of the president to the people. The reader should be informed that this supposed declaration, which Mr. H. makes such great use of in the course of his book, was formally and explicitly denied ever to have been made, by the president's secretary, Mr. Dallas, in whose presence it was said to have been used. This may serve as a specimen of the accuracy of Mr. Harper. As nearly as can be recollected, Mr. Dallas, in his letter, declared that Mr. Genet did not make use of such words as were ascribed to him, nor of any words that he could construe into such a meaning."

XXII. *A Treatise on the Art of Painting and the Composition of Colours*: containing Instructions for all the various Processes of Painting, together with Observations upon the Qualities and Ingredients of Colours. Translated from the French of M. MASSOUL. With Index. Small 8vo. pp. 242. 4s. No. 136, New Bond Street.

EXTRACT.

PAINTING IN MOSAIC.

"PAINTING in mosaic is the art of arranging, upon a ground of stucco prepared for this purpose, small pieces

pieces of different coloured marbles, so as to imitate painting.

"It appears that Persia gave birth to this art; from thence it passed to the Assyrians, who transmitted it to the Greeks. These last were not long initiated in the art of mosaic painting, before the genius of their artists brought it to great perfection. This style of painting was then held in great estimation, and composed a part of the fine arts in which that nation was so much distinguished. Hieron, tyrant of Syracuse, ordered a ship to be constructed of an extraordinary size; the decorations were of mosaic, representing the story of the Iliad. The Romans learnt the art of mosaic from the Greeks. Having conquered Greece, they sensibly imbibed a taste for the arts which were there cultivated, and took a pride in the statues and pictures which they found there. After the taking of Corinth, a great number were transported to Rome, by order of the consul, L. Mummius; the war of Athens being ended, he presented to Philopœmen, as a reward for the services he had rendered to the Romans, the two pieces of mosaic, by Sosus, an artist of Pergamo, celebrated as being the first in this line: one represented the remains of a repast carelessly scattered upon the floor; the other, four doves resting on the edge of a basin filled with water.

"Pliny fixes the epoch, when the Romans acquired the taste and knowledge of mosaic, as immediately following the third Punic war. It was then, for the first time, that a monument of this kind was erected at Rome, in the temple of Jupiter Capitolinus.

"At first, they contented themselves by collecting together large pieces of marble, which by cutting in various forms, composed figures and rude drawings. In the course of time, luxury and industry taught them to cut the marble in very small fragments, so as to enable them to compose pictures; which, from the truth of the drawing, and the gradation and harmony of the colouring, appeared to possess all the advantages and brilliancy of a real painting.

"Among the works of mosaic, that called *vermiculatum*, without doubt on account of its being composed of very small pieces, came very near the perfection of painting, when combined with judgment and ingenuity.

"Mosaic may likewise be done with glasses coloured by fire; this species of mosaic was invented and much esteemed in Greece. Although both one and the other require the same ability in the artist, and they both produce the same effect, namely, that of imitating the various objects in nature, nevertheless it is certain, that which is done with small pieces of marble is the most difficult, as well as the most durable.

"The Greeks did not long make use of coloured glasses; they soon returned to marble, not so much from a spirit of luxury and magnificence, but rather that their works might prove more solid, and subsist to future ages. The great quantity of variegated marble found in Phrygia and Egypt, was, perhaps, another reason that induced them to lay aside coloured glasses.

"Mosaic, in the beginning, was made use of only to ornament temples; but the art having made great progress under the emperor Augustus and his successors, it afterwards served to decorate the chambers of halls of state, of which it often only occupied the centre. The taste for mosaic, and the decorations of those works depending on it, began sensibly to decline under the emperor Septimius Severus.

"As soon as the Christian religion had triumphed over paganism, and when, by order of the emperor Constantine, many temples were erected to the honour of the true God, the mosaic art contributed to adorn them; the walls, the ceiling, and the pavement of the basilique of St. Peter, at Rome, were covered with pictures in mosaic, representing the history of the Old and New Testament. In course of time the sovereign pontiffs vied with each other in decorating their churches with mosaic.

"The arts having sensibly degenerated in Italy, and their decline being more sensibly felt in the tenth century, at which time the productions were of a very inferior nature, M. l'Abbé Didier, who was afterwards Pope, under the title of Victor III. caused a great number of artists to be sent from Constantinople, and by that means contributed to revive in Italy a taste for mosaic. From that time this art has insensibly arrived to the degree of perfection, which at this present time is so much admired. In the church of St. Peter, at Rome, may be seen some

very

very fine pieces of mosaic, copied from the pictures of Raphael. There are likewise many fine pieces worthy of admiration in the church of the Carthusians at Rome; in the cathedrals of Pisa and Florence; in the church of St. Mark at Venice, and in many other churches in Italy. In the church of St. Mark is to be seen the finest remaining pavement of mosaic.

"Among the great number of artists, who, in the seventeenth century, excelled in this style of painting, Cavalier Peter-Paul de Christophoris was one of the most celebrated. He carried this art to so great a degree of perfection, that his works have the appearance of a high-finished picture.

"The school of mosaic, which exists at this day, at Rome, has produced many works worthy of admiration; for example, the portrait of the queen, the wife of the pretender, in the basilique of St. John de Lateran; that of Cardinal René Imperiali, at the Augustines; and the pavement of the magnificent chapel of Lisbon, made for king John V." P. 64.

PAINTING IN FRESCO.

"PAINTING in fresco is the using colours prepared with water, upon plaster, which must be wet, in order that the colours may penetrate.

"As paintings in fresco will last no longer than the walls or ceilings, upon which they are painted, remain in a good condition, the greatest attention should be paid to have these as solid as possible, and guard against the inconveniences that cracks and crevices might occasion.

"These precautions being taken, you must begin as soon as the place on which you are to paint, is covered with fresh plaster. All the parts you intend to do, should be begun and finished the same day. This circumstance, peculiar to fresco, by taking away from the painter all resources of retouching, or making any alteration in his work, renders it absolutely necessary to have before his eyes, a finished outline, with all the necessary measures and proportions of his subject. It would, otherwise, be very difficult for him to attain that union of composition, which so greatly conduces to the perfection of his work.

"This, so advantageous for all styles of painting, is so indispensable

in fresco, as it is not possible to sketch at once all the different parts of the picture; the painter must not only have finished in the day, his given part, but this must be so executed, as to render it impossible to discover, after the work is entirely performed, that it has been painted by pieces." P. 71.

PAINTING IN GOUACHE, OR BODY COLOURS.

"THIS process of painting may be considered as having preceded all others; at least it is the most ancient we know of.

"It is probable the first colours made use of, for this manner of painting, were nothing more than various stones, and earths, ground and made liquid by means of water. Afterwards by making use of different gums, they gave them a proper consistency; but as gums are found in drying to blacken and change the brilliancy of the colour, experience has substituted another method. The most celebrated artists of the present day make use of *double size*, a preparation obtained from parchment, or fine glove-leather: this preparation is not, like gum, liable to change or crack the colour.

"A piece of this, about the size of a small apple, in a glass of water, will be found to be the necessary proportion. The difficulties attending this style of painting have discouraged many; it is seldom managed with success, even by those most accustomed to it. They have all the defect of making their tints undecided, thick, and grey, which, to the eye of an amateur, makes this style of painting appear pale and mealy.

"Among the number of artists who have practised gouache with success, may be reckoned Clairissieu, Machi, and Perignons. However, in their works may be discovered the same fault we mentioned; that is, their tints are grey and want transparency, owing to their using too much white and black, which ought to be done in ornamental painting. These artists have likewise a very heavy touch, which materially injures the beauty of their works.

"Those who have most excelled in this style of painting, are Vaguer, Moreau, Nivar, and Belanger:—their pictures are painted with infinite lightness—their middle tints are transparent,

rent, and their spirited foliage frequently approaches to the sublime touch of Moucheron. The works of each of these painters prove, that the best manner of painting in gouache, is to follow the same method as in oil painting, making use of white only for your lights, and then but thinly, in order that, through it, you may discover the address, lightness, and genius, that the artist may have introduced in his first sketch.

"To paint in gouache, you must first paste your paper upon a board, made either of walnut-wood or mahogany, taking care that its surface be smooth, so that your paper may lie quite flat; then upon the other side of your board paste another sheet of drawing-paper, the same kind as that you mean to paint upon. This will prevent the board from warping, and neither time nor the injuries of the air will cause it to split.

"In order to paste your paper upon the board, make use of a paste made of starch, or very fine flour; add to this, double size, or Flanders glue, purified by vinegar.

"To prevent the paper and the wood from becoming worm-eaten, mix with your paste a little garlic.

"Your board thus prepared, draw your outline with black lead pencil, taking care to make your lines sufficiently strong, as the first tint might efface them.

"This done, begin the sky of your landscape with a tint composed of white Prussian blue, and (to prevent your tint being too cold) a very little lake; extend this tint very lightly, and without thickness, to the part nearest to the horizon, mixing white by degrees, so that the strength of colour gradually decrease, as you approach the mountains or other parts that may appear to blend with the atmosphere.

"For the mountains make use of your first tint, in which add a little more blue and lake, so as to render your tone more decided, and that it may relieve from the sky. For the lights of the mountains, use a paler tint than for the horizon.

"For the trees nearest the horizon, use the first deep tint of the mountains, and in order to make the tint warmer, mix with it a little brown pink and Naples yellow. If in the composition of the picture there happen to be

many plains, take care to make the Prussian blue, or brown pink, predominate, according as the objects may be more or less distant.

"In general, for the rocks and trees of the first and second plain, make use of brown pink, sap green, and lake mixed together. For the trees, use less of the Prussian blue and sap green, than of the brown pink. For the rocks, use the same tint as for the trees; it will be necessary to use another colour, as they terminate; but of that hereafter.

"Be careful to use little sap green in the tints of your trees; for this colour being glutinous in its nature, will, if suffered to predominate, grease the paper, and prevent the second tints from spreading with facility. If, in the spot you represent, there chance to be a lake or a river, be careful in washing this part of the picture, to reflect the same tints upon the trees, hills, or the objects that may be placed close, taking care to reflect the contour of these several objects in the water.

"For those parts of the water that reflect the sun's rays, make use of the tints employed for the most brilliant clouds. This shows the necessity of preserving all your tints of reflection.

"With regard to the middle tints and shadows, add to your tints of reflection, partly brown pink, partly Prussian blue, and partly lake. With this mixture wash your middle tints. For the dull parts, use only these three last colours, adding a little sap green.

"The first wash of your picture being finished in the manner indicated, delineate the different foliage, and by degrees determine those parts more or less, in shadow.

"For your duldest tint, use brown pink, indigo, and yellow orpiment, or yellow ochre, as the subject may require. Avoid white lead as much as possible; it is poison to painting, and always helps to destroy the vigour of the colours. You must take the greatest care in finishing your picture, to preserve the lightness and spirit of the first sketch. For this purpose, avoid making the tints you pass partially over the first colour, too thick, even in the foregrounds: for these, you must absolutely follow the same process as for the other parts of the picture. It is only in the following rules we have indicated, that you will succeed in

in giving to gouache the vigour and perfection of oil painting. Gouache requires a long and assiduous application; but the study is agreeable, and is not accompanied with those inconveniences that are inseparably attendant upon oil painting." P. 74.

COLOURS.

"ALTHOUGH from habit, acquired in our earliest infancy, we suppose colour to exist in bodies, nevertheless it is evident, and generally acknowledged, that the word *colour* denotes no *property* of bodies, but simply a modification of our mind, and only marks the particular sensation, which is the consequence of the shock produced in our sight, by such and such luminous corpuses.

"Those bodies we call *coloured* are only to be considered as bodies, that reflect the light with certain modifications; the variety of colours proceeding from the different textures of bodies, which render them fit to give such or such modifications to the light. Colours *in bodies* are only a disposition of these, to reflect such or such rays of light, rather or more abundantly than the others: colours, *in the rays of light*, are only the disposition of these rays to produce such or such emotion in our organs: finally, colours *in us* are only the sensation of this emotion, under the idea of colours. Colour exists no more in bodies than *sound* in a bell, in a musical instrument, or any other sonorous body; but *sound* is no *property* of these bodies; it is, *in them*, nothing more than the result of a vibrating motion: it is, *in the air*, only like a motion communicated by that of the bodies: finally, it is *in ourselves*, but a sentiment of this emotion, under the idea of *sound*.

"The rays of light present to our view only seven principal or primitive colours, which are, red, orange, yellow, green, blue, indigo, and violet. All the other colours, from the white down to the black, are only mixtures of these principal colours differently combined. The white and black cannot be ranked as colours; the first is only a composition of all the various colours combined together; the second is a privation of all colour.

"After having given a slight idea of the theory of colours, we will consider their relation to the arts, but

principally to painting, it being the end of this work.

"All colours used in painting are composed of mineral, vegetable, or animal substances, and sometimes of a combination of the three.

"It appears that Nature has constantly made use of different modifications of iron, to colour mineral, vegetable, and animal substances: the other metals are never, or at least very rarely, found to colour natural bodies.

"The different dissolutions of iron produce yellow, orange, red, violet, blue, and black.

"Various dissolutions of copper give blue, green, and black. Gold in a state of calx, or oxigen, produces purple, which is frequently changed to a violet, black, and brown.

"Lead dissolved, and calcined, gives white, grey, minium, yellow litharge, black litharge, and black.

"A dissolution of tin helps to give scarlet part of its beauty.

"Cobalt gives to enamel a blue colour.

"A combination of mercury and sulphur makes a red colour called *cinnabar*.

"They call *local colour* in painting, that which by the situation it occupies, and by the help of some other colours, represents a particular object, as flesh, linen, a stuff, or any object distinguished from the others. It is called *local*, because the place it occupies, requires it to be such, in order that it may give a truer character to those colours that are near. *Local colour* should agree with the truth and the effect of the distances.

"They call *middle tints* in painting, a combination of two or more colours, that moderate the tone of the principal one. This is not so brilliant, but it makes the other appear more so; which reciprocally add to its effect: it corrects and softens their rawness.

"Colours acquire their brilliancy only in proportion as they are deprived of all heterogeneous matter: nothing can be mixed with them without injuring them. This principle, demonstrated by experience, proves the necessity of only using the purest oils, and the best distilled water for painting.

"We are under the necessity, in all styles of painting with water, to use a mixture in the preparation of the colours, to make them fix the better upon

upon the substance on which we are to paint. This mixture ought to be combined according to the quality of the various colours, which almost all require different mixtures; and all these injure the colours more or less, because the heterogeneous particles with which they are allied, change the texture of the composition, and occasion them to reflect differently the rays of light. From hence it follows, that all colours that have been mixed with too much of these preparations (even though the preparation should be proper for the colour), will take a different tone, which in course of time will become deeper and deeper, because all incorporating bodies absorb, in drying, the rays of light which they reflect before.

"It is, therefore, very important for the preservation of drawings in water colours, to mix with the colours, only what quantity of preparation they absolutely require, and only that which suits the nature of the colours." P. 120.

XXIII. *An Address to the People of Great Britain.* By R. WATSON, Lord Bishop of Landaff. 8vo. pp. 42. 1s. *Faulder.*

XXIV. *A Reply to some Parts of the Bishop of Landaff's Address to the People of Great Britain.* By GILBERT WAKEFIELD, B. A. 8vo. 1s. 6d. *Cuthell.*

EXTRACT FROM BISHOP WATSON'S ADDRESS.

"A NEW system of finance has this year been introduced; and I fairly own it has my approbation as far as it goes. It has given great discontent to many; but it has given none to me. I lament, as every man must do, the necessity of imposing so heavy a burden on the community; and with a family of eight children, I shall feel its pressure as much as most men: but I am so far from censuring the minister for having done so much, that I sincerely wish he had done a great deal more. In the present situation of Great Britain and of Europe, palliatives are of no use, half measures cannot save us. Instead of calling for a tenth

of a man's income, I with the minister had called for a tenth, or for such other portion of every man's whole property, as would have enabled him not merely to make a temporary provision for the war, but to have paid off, in a few years, the whole, or the greatest part of the national debt." P. 2.

EXTRACT FROM GILBERT WAKEFIELD.

"LET me expose the fallacy of this reasoning by a very prompt intelligible instance, which will apply much more cogently in the case of *property*, than of *income*. The Bishop of Landaff and myself have been brought up, though at different periods, in the same place, and the same discipline; our early studies, our views, our habits, and our connexions, were nearly alike. I profess myself to feel as sensible a relish for the real comforts and conveniences of life, as he can feel. Suppose now, my income to be 200l. and *his* 2000l. I, with my *six* children, can furnish ourselves with no more than the actual necessities of food, raiment, and habitation, with our resources. Take from me a tenth part of this income, and you distress me beyond description: exact from him in the same proportion, and you abridge nothing but extravagant superfluity, or immoderate accumulation. He has his remedy in retrenchment, without the loss of a single comfort. The case would admit of a much more impressive statement to the disadvantage of the Bishop's argument, if I had not said enough already to evince its extreme erroneousness to the most superficial understanding." P. 14.

BISHOP WATSON.

"A NATION is but a collection of individuals united into one body for mutual benefit; and a national debt is a debt belonging to every individual, in proportion to the property he possesses; and every individual may be justly called upon for his quota towards the liquidation of it. No man, relatively speaking, will be either richer or poorer by this payment being generally made, for riches and poverty are relative terms: and when all the members of a community are proportionally reduced, the relation between

the individuals, as to the *quantum* of each man's property, remaining unaltered, the individuals themselves will feel no elevation or depression in the scale of society. When all the foundations of a great building sink uniformly, the symmetry of the parts is not injured; the pressure on each member remains as it was; no rupture is made: the building will not be so lofty, but it may stand on a better bottom. It does not require an oracle to inform us (though an oracle has said it), that riches have been the ruin of every country; they banish the simplicity of manners, they corrupt the morals of a people, and they invite invaders. If we pay the national debt, we may not live quite so luxuriously as we have done; but this change will be no detriment either to our virtue as men, or to our safety as members of society." P. 3.

GILBERT WAKEFIELD.

"THE comparison is elegant and ingenious, but not apposite to the Bishop's inference, in some *trivial* particulars. For, alas! the *ground-floor* of this grand and stable edifice, where myself, and my messmates of the *Swinish multitude*, were regaling ourselves, as well as *existing circumstances* would possibly admit; our *ground-floor*, I say, is sunk for ever in damps and darknels, only to make, forsooth, a more firm foundation for our aristocratical and prelatical superiors, who are frisking in the upper rooms with unalloyed glee, and their customary unconcern. Whilst the higher orders feel no inconvenience from the pressure, those, who live by the expenditures of society, and their own personal exertions, are ground to powder." P. 16.

BISHOP WATSON.

"I HAVE a firm persuasion that the French will find themselves disappointed, if they expect to be supported in their expedition by the discontented in this country. They have already made a trial; the event of it should lower their confidence. The Welch, of all denominations, rushed upon their Gallic enemies; with the impetuosity of ancient Britons; they discomfited them in a moment; they covered them with shame, and led them into captivity.

The common people of this fortunate island enjoy more liberty, more consequence, more comfort of every kind, than the common people of any other country; and they are not insensible of their felicity: they will never erect the tree of liberty. They know it by its fruit; the bitter fruit of slavery, of contempt, oppression and poverty to themselves, and probably to their posterity.

"If Ireland is the object of invasion, France may flatter herself, perhaps, with the expectation of being more favourably received there than in Great Britain; but, I trust, she will be equally disappointed in both countries.

"I mean not to enter into the politics of Ireland; but, considering her as a sister-kingdom, I cannot wholly omit adverting to her situation.

"I look upon England and Ireland as two bodies which are grown together, with different members and organs of sense, but nourished by the circulation of the same blood: whilst they continue united they will live and prosper; but if they suffer themselves to be separated by the force or cunning of an enemy; if they quarrel and tear themselves asunder, both will instantly perish. Would to God, that there were equity and moderation enough among the nations of the earth, to suffer small states to enjoy their independence; but the history of the world is little else than the history of great states sacrificing small ones to their avarice or ambition: and the present designs of France, throughout Europe, confirm the observation. If Ireland so far listens to her resentment (however it has originated) against this kingdom; if she so far indulges her chagrin against her own legislature, as to seek for redress by throwing herself into the arms of France, she will be undone, her freedom will be lost, she will be sunk in the scale of nations; instead of flourishing under the protection of a sister that loves her, she will be fettered as a slave to the feet of the greatest despot that ever afflicted human kind—to the feet of French democracy.

"Let the malcontents in every nation in Europe look at Holland, and at Belgium. Holland was an hive of bees, her sons flew on the wings of the wind to every corner of the globe, and returned laden with the sweets of every

every climate. Belgium was a garden of herbs, the oxen were strong to labour, the fields were thickly covered with the abundance of the harvest. Unhappy Dutchmen! you will still toil, but not for your own comfort; you will still collect honey, but not for yourselves;—France will seize the hive as often as your industry shall have filled it. Ill-judging Belgians! you will no longer eat in security the fruits of your own grounds; France will find occasion, or will make occasion, to participate largely in your riches; it will be more truly said of yourselves than of your oxen, ‘You plough the fields, but not for your own profit!’ P. 19.

“He who peruses with attention the works of those foreigners, who for the last seventy or eighty years have written against revealed or natural religion, and compares them with the writings of our English deists towards the end of the last, and the beginning or middle of the present century, will perceive that the former have borrowed all their arguments and objections from the latter; he will perceive also that they are far inferior to them in learning and acuteness, but that they surpass them in ridicule, in audacity, in blasphemy, in misrepresentation, in all the miserable arts by which men are wont to defend a bad cause: they surpass them too in their mischievous endeavours to disseminate their principles amongst those who, from their education, are least qualified to refute their sophistry.

“Justly may their reasoning be called sophistry, since it was not able to convince even themselves. One of the most eminent of them (Voltaire), who had been an atheist, a materialist, a disbeliever of a future state all his days, asked with evident anxiety, a few years before his death, Is there a God, such as men speak of? Is there a soul, such as people imagine? Is there any thing to hope for after death? He seems to have been consistent in nothing, but in his hatred of that gospel, which would have enlightened the obscurity in which he was involved, and at once dissipated all his doubts. As to his notions of government, he appears to have been as unsettled in them as in his religious sentiments; for though he had been one of the most zealous apostles of liberty and equality, though he had attacked monarchical governments in all his writings with great bitterness; yet he at last confessed to

one of the greatest princes then in Europe, that he did not love the government of the lowest orders—that he did not wish the re-establishment of Athenian democracy. Such are the inconsistencies of men, who, by their profaned disputation against religion, have disturbed the consciences of individuals; who, by their senseless railing against government, have endangered the tranquillity of every nation in Europe! And it is against such men I warn you.” P. 38.

XXV. *An Address to the Landed Interest on the Deficiency of Habitations and Fuel for the Use of the Poor.* By WILLIAM MORTON PITT, Esq. M. P. 8vo. pp. 51. With Five Plates of Cottages and Ground Plans. 2s. 6d. *Elmsley*,

EXTRACT.

“AMONG the distresses of the poor, there are none more deserving of serious attention, than the difficulties they experience of procuring themselves habitations and fuel. It is however no small consolation, that there are none also from which they can be more easily relieved. A large proportion of them are also absolutely precluded from leaving the parishes in which they happen to reside: if those, who have been removed by order of two justices, again leave their places of legal settlement, they render themselves liable to punishment, as rogues and vagabonds; and many, who have not been removed, but have large families, and who of course suffer the most, are least able to change their places of residence, yet often cannot obtain cottages to live in, though able and willing to pay rent. Instances have occurred, where such persons have offered to pay one year in advance, but without success; for there were no houses to let to them. The expense of repairs induces many landlords to permit their cottages to fall to the ground, and the principle of desolation, as the most effectual measure to reduce the burden of the poor’s-rate, is too prevalent among parish officers; who conceive it to be good policy to force people to emigrate, from the want of habitations, and abandoning their villages, to seek for refuge and shelter in towns.

“The

"The deficiency of fuel, or the high price and difficulty of obtaining it in small quantities, are very much felt in almost every part of the kingdom. It is not only an absolute necessity of life, but the consequence of this distress is, that breaking down hedges, lopping trees, and plundering woods and coppices, prevail to generally amongst the poor; practices, which tend to familiarize their minds to dishonesty and plunder. At first, perhaps, they content themselves with picking up dead sticks; but the quantity of these being insufficient fully to supply their wants, and the misery on the one hand, and the temptation on the other, being both so great, they soon lose sight of the injury done to the owner, and at last it too frequently happens, that, after having accustomed themselves to one description of pilfering without remorse, they are led on by degrees to the commission of other crimes, and to acts of greater devastation. Effectually to root out this evil is, therefore, not only a work of the greatest charity, but of high importance to the police of the country." P. 1.

"But if the person, in want of an habitation, has not the means or wish to build or purchase a cottage, the parish should be compellable to provide one for him. By the 43 Eliz. c. 2. f. c. the churchwardens and overseers of the poor of a parish may, with the consent of the lord of the manor, and by order of the justices at the quarter sessions, erect, build, and set upon the waste, at the charge of the parish, hundred, or county, convenient houses of dwelling for *impotent* poor. This provision should not be optional, but obligatory, where the necessity is ascertained, and should extend to *any* poor in want of houses.

"Let us now consider in what manner that necessity is to be so ascertained, and what regulations may be proper for the due execution of the plan. On the complaint of a poor person that there is no cottage to be rented in the parish where such person is legally settled, two justices should inquire into the fact, and if they find it true, they should give ten days notice, in writing, to the lord of the manor, and to the churchwardens and overseers of the parish where such grievance exists, that they will report the same to the next quarter-sessions, to afford them an opportunity, if they should be de-

sirous so to do, of showing the cause, why an order should not issue for building, at the expense of the parish (if the owners of estates will not do it on their own account, in proportion to the number of poor requiring habitations, and to their own property), so many cottages as may seem necessary; which expense, if assessed on the tenantry, should be allowed them again, in the same manner as the land-tax usually is, by the proprietors of estates. If no objection be made on the part of the lord of the manor or parish officers, or the objection, if made, does not appear to be well founded, an order should issue for the erecting the cottages, either on the waste, or elsewhere, as shall be most convenient to the lord of the manor, or proprietor of the land on which such a cottage is intended to be erected, and at the same time to those who are in want of habitations. The site should be determined by two indifferent persons, and by an umpire named by them, in case they do not agree in opinion; one of those persons to be appointed by the justices at the quarter-sessions, and the other by the lord of the manor or proprietor of the land. These commissioners should take care, that the cottages be fit for the reception of such poor families, both as to convenience and healthiness of situation, and should certify the same at the next quarter-sessions after the completion of the work; and should also certify, that half an acre of garden ground is actually allotted to each cottage. Where the labourer can pay rent, he should be called upon for it; and where he is too poor to afford it, it should be charged to the parish account, as relief given to him in the form of rent. The expense of erecting and fitting them up in a proper manner would probably amount to about forty-five pounds each, or ninety pounds for two of them built together. The rent to be charged, should be forty-five shillings per annum, exclusively of the value of the garden. These cottages would then produce five per cent. interest on the money expended, which is sufficient for such buildings; though in towns it is usually expected that money so laid out should yield at least six per cent.; the landlords then, or the parish (which is in fact the same thing, for it is the collective body of landlords), have a fair interest for what they have disbursed." P. 16.

XXVI. *The Life of St. Columba*, the Apostle and patron Saint of the ancient Scots and Picts, and joint Patron of the Irish; commonly called Colum-Kille, the Apostle of the Highlands. By JOHN SMITH, D. D. 8vo. pp. 168. 3s. *Mundell*, Edinburgh and Glasgow; *Wright*, London.

ascribed to him: it is but candid to suppose, that they themselves believed what they wrote, and that their writings may have been of use in those ages of credulity and fable.

"The life of Columba is abundantly uncommon and interesting, independent of these details; and his example, as it will in that case be more imitable, will be also the more useful." P. 1.

CONTENTS.

OF the Parentage and Education of Columba—His Removal from Ireland to Iona—His Character, Doctrine, and Death.

APPENDIX.—Account of Columba's Writings, with Translations of his Latin Poems—Account of his Monasteries and Churches—His Disciples—Chronicle of some Events connected with Iona.

EXTRACT.

"NO man ever lived to whom the Highlands and the isles of Scotland were more indebted than to St. Columba; and, perhaps, few lived to whom the British isles in general were under stronger obligations. It was Columba who kindled that torch, which, in the darkest ages, shed its kindly rays far beyond the limits of the Highlands, and which contributed much to enlighten even the south of Britain; for, according to the testimony of the venerable Bede, England was indebted for many of its most learned and pious divines, to the seminary of learning established by Columba, in a remote and obscure corner of the Highlands." *Pref. p. vi.*

"The life of St. Columba" was written by two of his successors, Cummin and Adomnan, the former of these about sixty, and the latter about eighty-three years after the death of the saint. Unhappily, it seems not to have been the object of those good men to delineate the real life and character of the saint, but to give a marvellous detail of visions, prophecies, and miracles, which they boldly

HIS LOVE OF PEACE.

"COLUMBA, indeed, like a true minister of the Prince of Peace, and of that gospel which proclaims it, laboured for nothing so much as to bring this blessing not only to families and individuals, but even to kingdoms. In the great council of Drimceat, he mediated so effectually between the Scottish and Irish kings, that both agreed to refer their respective claims to his own decision. This he modestly, and perhaps wisely, declined, that he might not incur the displeasure of either; but persuaded them to refer the matter to Colman the son of Comgel, a man 'well versed in sacred and profane literature, and especially in the antiquities of Ireland.' His great influence was in like manner exerted in preserving peace between the Scots and Picts, and in composing their differences, when any difference arose. Equally respected by both, we find him going backwards and forwards from the one court to the other, always zealous and always successful in his endeavours to prevent or terminate the dire calamities of war. Thus, by his great influence, he often saved a torrent of bloodshed both in Scotland and Ireland. The same deference was paid to his counsels in both kingdoms, and the most momentous affairs often referred to his decision. Cairbre, the son of Lugid Lamdarg, missing a stroke aimed at a stag, killed his brother; which gave rise to a violent contest between him and a remaining brother, about the inheritance of the one that was killed. In vain did the king and clergy of Ireland attempt to settle the difference. The

* "The venerable Bede, Camden, and others, call him Columbanus. In the language of the country he is called Colum-cille (or Colum of the cells), from his having founded so many churches and monasteries. He was a native of Ireland, descended from the royal family of that kingdom, and nearly allied to the kings of Scotland; born in the year 521, died 9th June 597. Another eminent Irish saint, of the name of Columbanus, who flourished about the same period, is often confounded with St. Columba."

contending parties, however, agreed to refer it to the decision of Columba. They accordingly came with a numerous train to Iona, where the saint reconciled them, and saved Ireland from civil war. Happy would it be for every age if the quarrels of kings and kingdoms could be settled, as they were then, by being referred to such an umpire." P. 64.

ACCOUNT OF IONA AND OF COLUMBA'S SUCCESSORS.

"BEFORE Columba died, he had got his chief seminary in Icolmkill, or Iona, put in such a state, that he was able to speak with confidence of its future glory and fame. His disciples accordingly supported its credit for many ages, and supplied not only their own, but other nations, with learned and pious teachers. 'From the nest of Columba,' says Odonellus, 'these sacred doves took their flight to all quarters.' The other Columbanus, who after spending some time in the monastery of Bangor, passed from thence to France, afterwards to Germany, and at last to Italy, and 'filled all those regions 'with monasteries,' paved the way for them in all these countries, into which they poured in such numbers, that Ypez (*in Chron. Gen.*), and St. Bernard (*Vit. Malachie*), compare them to hives of bees, or to a spreading flood. Foreign and Romish writers, accustomed to distinguish monks by their different orders, speak of the disciples of Columba in the same manner, and call them by different names;

such as 'Ordo Apostolicus,' 'Ordo 'Divi Columbae,' 'Congregatio Columbina,' and 'De pulchræ Societatis;' but they themselves seem to have assumed no other name than that of 'Famuli Dei, or Servants of God;' or in their own language Gille-de, which was latinized into Kelledeus, whence the English name of Culdees.

"Iona continued to be the chief monastery, and its abbots the heads of all monasteries and congregations of the followers of Columba, in Scotland and Ireland, for several ages, to which all its bishops were subject. The first check to its celebrity was the invasion of the Norwegians and Danes, in the beginning of the ninth century. By them it was repeatedly pillaged and burnt, and its monks and abbots massacred. Soon after it came to be under their settled dominion, together with the rest of the Western Isles. As those barbarians held learning in no estimation, the college of Iona, though it continued to exist, began to decline, and had its connexion with Britain and Ireland in a great measure cut off. Dunkeld affected then, for some time, to be the primate's seat in Scotland, but did not long maintain its claims; for, about the end of the ninth, or beginning of the tenth century, the legend of St. Regulus, and the apparition of St. Andrew, were invented; in consequence of which, with the aid of King Grig, St. Andrew's came to be considered as the principal see of Scotland, and St. Andrew to be considered as the tutelar saint instead of St. Columba." *Appendix*, p. 161.

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